



The Temple Artisan

NOVEMBER, 1919

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Mysticism and Social Science

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THE TEMPLE

PRIMARILY, The Temple is a cosmic organic centre, the constituent parts of which are the units of collective humanity.

Coincident with the original impulse, the first emanation from the Central Spiritual Sun—the Universal Heart—came into manifestation, the Father-Mother-Son, the triangular corner stone of The Temple, upon which is rising, age by age, a geometrically perfect edifice. The cap stones to the pillars of the porch, and the outer walls are now being laid, preliminary to the work of the roof-builders—the humanity of the sixth great root-race.

The place of each stone is determined by the law of selection, and the same law determines the different Degrees and Orders which lead to and from the great Stone of Sacrifice which rests upon the pavement of the Central Square.

The development of outer conditions, planes and personalities must keep pace with and correspond to the development of the interior man, or evolutionary force would be diverted from its proper channels.

When the Craftsman or Apprentice to any Degree has finished his term of service, and has mastered all the details of the work, he is "recognized" by the Master Builder, and raised to a higher Degree, although he may never be conscious of the presence of that Master, until his apprenticeship is completed, and he in turn becomes a Master of a lower Degree.

The organization of The Temple, the members of which belong by evolutionary right to a certain Degree of Cosmic Life, which Degree is subdivided into seven Orders, is the continuation and expansion of the work of the Masters revived in this country a quarter of a century ago by certain chelas or disciples.

To the efforts of the Masters is due the impulse which has caused the great advance in scientific, philosophical and social endeavor; for they are the guardians of Ancient Wisdom and Knowledge, in which lies the root of all progress; and the work of The Temple is to cultivate and embody the highest principles of all such endeavor in one stupendous living organic whole.

It is a common belief that the fires on the altars of the Ancient Temples have been permitted to die out: but "those who know" say this is not true; that they are but hidden from the view of the masses, awaiting the time when the veil of ignorance and corruption hanging before the hearts of the humanity of this transitory period, shall be rent asunder, and the light of the ages become manifest to all. The time is comparatively close at hand when the doors of "The Temple of the Mysteries" shall once more swing outward. The Site of that once wonderful structure has been rediscovered, and when the Lord, the Saviour, the Elder Brother of the human race once more reappears to claim his own, He will find a place prepared for him by those who, having heard this call, "Come over and help us," have faithfully responded, and have taken up their share of the burden of responsibility. Are you of that number?

Address THE TEMPLE, Halcyon, California.

The Temple Artisan

Vol. XX.

NOVEMBER, 1919

No. 6

Behold, I give



unto thee a key.

THUS SAITH THE LORD THY GOD

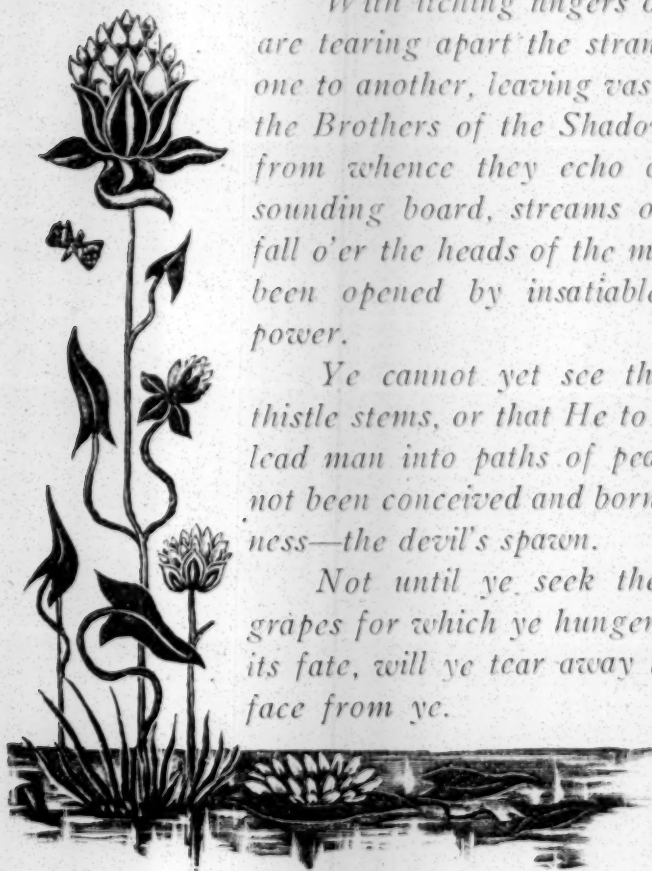
Thus saith the Lord thy God, by me, his son:

Darkness falleth fast. Ye have covered your eyes with a veil, and blackened the mesh of that veil that ye may not behold the effects of long aeons of selfishness and of wilful disobedience to the laws of life: the laws which even I must obey if I would hold my place in the heavens.

With itching fingers of mind and of matter ye are tearing apart the strands of life which bind ye one to another, leaving vast spaces between—spaces the Brothers of the Shadow are swift to enter and from whence they echo and re-echo, as from a sounding board, streams of vile imaginings which fall o'er the heads of the multitude whose ears have been opened by insatiable desire for place and power.

Ye cannot yet see that grapes grow not on thistle stems, or that He to whom is given power to lead man into paths of peace and pleasantness has not been conceived and born of the seed of Separateness—the devil's spawn.

Not until ye seek the vine which bears the grapes for which ye hunger, and leave the thistle to its fate, will ye tear away the veil which hides my face from ye.



AUTOMATIC REVELATIONS.

TEMPLE TEACHINGS. OPEN SERIES. NO. CLXV.

Unless a student of occultism is thoroughly conversant with the philosophy of the Wisdom Religion, notably that portion of it which declares the seven-fold division of Matter, Force and Consciousness he may be quite easily deceived by some of the literature now being disseminated by means of newspapers and magazines, and by some of the teachings put forth by certain organizations on the subject of automatic revelations, which, it is claimed, have been given by the disembodied souls of the newly dead.

The ignorance of many of the mediums of communication between the physical and astral planes concerning the constitution of matter and the nature of life on the interior planes is evident in every line of some of these communications and therefore the danger of accepting them verbatim is evident. Similar mistakes to those which first led to the formation of some modern spiritualistic organizations are being made by many psychics and mediums of the present time.

If authentic, such communications originate within the sixth plane, counting from above, a sub-plane of the full astral plane—a plane which the soul contacts immediately upon leaving the body. It is a plane of reflection and of incessant change; a plane of purgation, and the plane within which the “second death”—release from the limitations of gross matter eventually occurs. Whereas, in some of the automatic revelations put forth, completion of the life-line of the individual soul is clearly indicated. But very little that is seen on that sub-plane has any permanent existence.

The fact that an occasional communication from a Master to some disciple who has not yet developed the higher centers of sight and hearing, but whose astral senses are sufficiently developed to allow him to become a medium of communication between certain earth-bound souls and still living personalities on the physical planes does not militate against the truth of my statements.

The directions and instructions given by a Master to a more highly developed disciple, or Agent, of the White Lodge, are given by the use of Kriyashakti Power, a power which the Master has won during his many lives, and is not subject to interference by elementary forces of a lower plane.

Communications given by the average medium in seances are generally designed to help some inquirer, regardless of the worthi-


ness or unworthiness of the latter to receive such help or comfort from a spiritual source, and even if the medium is reliable, and the psychic centers have been partially developed, the scenes witnessed are generally reflections of objective forms on the physical plane, or of the thought forms of strong desires as they are pictured in the mentality of the Medium or the questioner. The pictures would appear to indicate perfect satisfaction of each desire and naturally would deceive the personality as to their spiritual value.

I do not intend to enter minutely into the subject of mis-called spiritualistic phenomena at this time; my main purpose is to call the attention of advanced students of occultism to the literature based on automatic revelations that is flooding the world at this time, and to advise such students to put all articles on that subject before the judgment seat of their own souls and strive to learn how nearly they conform to the teachings of the Wisdom Religion, and especially to those teachings which take up the seven-fold division of Matter, Force and Consciousness and the relation of the incarnating Ego to those states or planes of life. By doing so, they should soon be able to separate the chaff from the wheat. By testing such communications as I have referred to by the light of the Temple Teachings alone, they will not go wrong, for they are in perfect harmony with the teachings of the Wisdom Religion.

Accept tentatively that which seems reliable from everything that comes your way, but above everything learn to discriminate between the true and the false.

Among the strongest desires expressed by a human being is a desire for assurance of a continuity of life after death, and for communication with friends who have crossed the border between life and death, so it is not surprising that people will go to almost any length to obtain satisfactory assurance of the same, especially if they do not know that they can very materially retard the evolution of the soul they desire to contact, by drawing it back toward the physical plane while it is breaking the connection between the astral and physical planes.

Bear in mind that your efforts should be directed to the development of your own higher centers of consciousness, so that it will be possible for you to contact those friends on higher planes without an intermediary, when they also have broken the attraction of the astral and physical planes.

H—

NOTE: While all that the Master has here stated is undoubtedly

true, there is another aspect of the subject of Automatic Revelation that is worth our examination. It has been stated by one of the teachers of our philosophy that the great wave of psychic phenomena, reports of which are now so noticeable in modern literature and in the rapid development of the psychic senses in people of all nations, is the result of the efforts of certain Masters to counteract the efforts of the Initiates of the Black Brotherhood to destroy all forms of religion and that while the psychic wave of the present day is detrimental to the more highly developed students of our philosophy, it is in fact combating the present tendency towards materialism in the case of the masses who are not yet familiar with the higher teachings; therefore, whatever the objects of those who have launched the wave of psychism, the final results may be beneficial to the masses of humanity by arousing a desire to know more of the great truths which are indicated, though not revealed by the writers of the said Revelations. B. S.

LETTER FROM A MUSICIAN.

DEAR MRS. DOWER:

I don't wonder that you hesitate a little before the awful prospect of getting into the clutches of a doctor of music. Of all the long list of unmusical degrees, the doctorate, being the highest, is the worst. It took me five years of the hardest technical work I have ever put in, mostly under Prout of London, to acquire the facility necessary to secure the degree; and it took me ten years longer to outgrow the pernicious influence of so much strict study, to realize that music was not all quadruple counterpoint. I "made" my degree twenty years since; therefore I have had time to recover somewhat from the disease. Seriously, however, you are just right, in my opinion, in your desire to retain the freedom of expression, with just enough of the "law" to make that expression conform reasonably to the customs of the age,—which, of course, generally has one eye turned towards the past, more or less remote. I am interested in what you have to say about the Ornstein pupil and his influence on you and on the music at Halcyon. I have heard too few of the Ornstein and the Schönberg things to be able to express an opinion of their effect on myself. I spent the winter in New York, hoping to hear a good deal of the ultra-modern music; but New York last season had gone back to the classics; I was too late, as it happened. Debussy I have heard and played a good deal, and I recognize that

he has made a real contribution to our *materia musica*. Where Debussy errs,—and where I feel sure Ornstein and Schönberg and other ultra-modernists err,—is in the fact that they seek expression by the use of such limited material that it becomes monotonous in effect. In time, of course, our nerves will become accustomed to the dissonances, as such, and will cease to cringe, as many nerves still do, before chords that are apparently nothing but discords. It is all a process of evolution. I have actually had pupils,—one a young man in the twenties who had lived most of his life in Boston,—who felt a physical discomfort when the tonic triad, c-e-g, was struck. The e was to them discordant. That takes us back, of course, to the days of organum, when the only consonant interval,—to those ears,—was a perfect fifth or fourth. Nowadays most ears will stand a chord composed of c-f-g-a-b, if divided g-b-f-a-e, for instance, and not know that anything out of the usual has been struck. The newer discords are simply a further evolution of the same process. Up to and including Wagner we had used the upper partials represented by low numbers; now we are getting higher ones, and therein lies the real principle of the correct use of these modern chords, I am sure. They are nothing new; they are the same basic material in partials a degree higher. They require nerves tuned to finer differentiations, but the matter of root progressions is about the same as it was away back in the time of Palestrina. This leads me to what I started to say,—that the ultra-modernists are limiting themselves unnecessarily in their *materia musica*. What they have given us,—most of them,—is simply an added story. The cellar is still a pretty good place to store vegetables, and I feel that they are weak in their desire to shut up the cellar and the first and the second stories and live only in the upper one. This applies to the additions to our harmonic stock that are merely higher upper partials. The addition of the six-toned scale is a real one. But when we stop to consider that it gives us only one real chord, always the augmented fifth, it does not count for such a tremendous lot harmonically. Melodically it adds another color, and an effective one, to our palette. Debussy's charm, to me, lies in the fact that he has so often recognized the truth of the matter, that his addition is only one of many colors. He uses the other chords and other scale progressions. If a man writes wholly in terms of the six-toned scale it is like one of these modern freak poems in which a collection of highly-colored adjectives are strung together. We build our picture from the adjectives, which are color

words; and the picture is complete. But wherein is it more complete than a similar picture in good language, say for instance Browning's

"O good gigantic smile o' the brown old earth
this autumn morning?"

I mean, do we gain by omitting the homelier subjects and predicates of old-fashioned grammar? These, in music, are the simple triads, and I still believe in their gospel. I like highly spiced food; but for a steady diet my stomach feels happier to have plainer fare. Then, when occasion offers, I appreciate the spices against the simpler background. It is begging the question to say that we are in a period of transition in music. But at least we can say that we are in the midst of a time of unrest. I expect to see Ornsteinism and Schönbergism and Debussyism in music, vers libre in poetry, and cubism and all sorts of futurism in art, assimilated and made a part of the technique, each of its art, greatly to the advantage of the art. I was interested to hear Ornstein play last winter. He didn't play really well,—in the sense that Bauer and Gabrilowitsch and Hoffman are artists of the first water. He was too ridiculously sentimental. But the interesting thing to me was that he didn't play a single one of his own compositions. He put on two or three modern things, but nothing of his own. And in these modern things the impression left with me was a good deal like that produced by a woman with whom I used to board. Whenever she wanted to tell a story,—and I regret to say that it was often,—she used to start, "Now when I was coming down the street, I-er met-er George, and-er, and-er, and-er, he said, 'Hello.' And-er, and-er," etc. There was too much "and-er" to the composition. It needed to be revised. If the composer had something to say it was so covered with unessentials that it lost its point and the listener tired of it long before it reached the end. It may or it may not be necessary to employ form in the sense that we academic musicians understand it. Personally I do not believe that it is. But so long as a composer isn't clear in his own mind just what he has to say it is a good deal better for him to limit himself to definite ideas, worked out in accordance with strict form, than to amble on and on and not know himself,—to say nothing about the listener,—whether, when he has finished, he has said what he started out to say or not. The fact that audiences prefer clearly defined forms does not count. As I have said before, the public, standing for the customs of the age, have one eye cocked over the shoulder into the past; and form

in music is a relic of the past. Liszt showed that conventional form was not necessary; so did Beethoven, for that matter, in his late compositions; so did Wagner; and so does Richard Strauss. But there is little question as to the logical sequence of ideas in the works of any one of these. Debussy gives us a completed picture,—sometimes within, sometimes without the limitations of strict form. He is the weakest when he uses only the six-toned scale, as he does sometimes. In the little compositions that I have had from Halcyon heretofore,—I haven't had time yet to look over those that you sent with your letter,—I have been conscious of a certain freshness of spirit. That you must never lose, for it is priceless. The only thing that I wanted to do was to help you a little, if I could, in the matter of logical, perhaps coherent, form of expression. I understand the meaning just as well as if my friend says to me, "Your windows is dirty;" but I like it a bit better if he says "are." I shall be glad to look over the things that you have sent, not critically in the sense of narrow criticism, but, I trust, sympathetically and helpfully. I have posted a copy of one of my own little songs. I am not a composer, but occasionally I write something for a member of my choir,—as this was written,—and occasionally the demand for it becomes so great that I put it into print. I will not deny that this one is somewhat difficult to sing. I noticed that it was sung recently at one of the San Diego recitals in your state. That is getting far afield for me.

Yours very truly,

LATHAM TRUE.

The Temple Artisan

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EDITORIAL MIRROR

"Awake thou that sleepest and the Logos shall shine upon thee. The Christ in thine own heart whispers: 'be of good courage, for I have overcome the world'."

✻

The call of God to the dormant divine in man goes on incessantly. The animal selves caged in the lower nature unheed the call—as unresponsive as are the muted ears of the dead to the soft sweet call of the nightingale.

But some day from the stress and strain, the sacrifice and pain, the Master Self arises, the Christ is born, the latent divine awakens—is made manifest. The lower animal forces of the lower nature are then humanized and put to willing service under the control of the Master Self.

And the Shine of the Logos is upon thee.

✻

The Logos is the Light—the Radiant Self of Matter and of Spirit.

The Logos is the Lodge of Light—the real Home of the Spiritual Self.

It relates the *creature* to the *Creator*. It destroys separateness and unifies extremes. When its effulgence falls upon the biological body cell it unites that cell in radiant consciousness with all the cellular lives of the body cosmos. When it awakens the spiritual centers in man he is conscious of his radiant identification with the Universal Man in closest harmony of life and love. And when the heart of a world responds and vibrates to its divine tones that world is redeemed—brought back from materiality to true spirituality. Its animal forces are so controlled—brought under the dominion of the Higher Self.

✻

In such a world the qualities of the seven rays or races blend into the synthetic white light. Universal harmony and brotherhood

take the place of discord and inhumanity. The very world itself sings its true tone and is assigned its place in the cosmic symphony of a great Brotherhood of Worlds.



And the shine of the Logos does not first appear upon the hill-tops of our achievements but upon the lowly kindly deeds—in the manger among the animals—in the abode of true humility and naturalness. The Three Wise Men—the Triune Spiritual Self—knew. They did not look for the Christ in the palaces—among the worldly and artificial and intellectual, but in the humble places—the Mangers of Life.



The Ocean is the symbol of the Universal Christ Spirit. It is *beneath the level* of all the waters of the earth by virtue of which it draws all streams into its Being.

—W. H. D.

CHILDREN'S DEPARTMENT

Temple Builders—No. 167

LISTEN!

Every now and then some mention is made in the Builders' lessons of the consciousness or understanding of what we call inanimate, plant, mineral things. In many story books for children the rain, wind, flowers, stones, etc., are made to talk and some intelligent, kind person listens and understands.

Most often some unkind, ignorant person is standing near to laugh and disbelieve so that the nature friend rarely mentions what he hears and knows for he does not care to have the music of the myriad voices hurt by one who would drown it out by the noise of his unbelief.

For a long time it has been told how the oxen fell upon their knees in their stalls on Christmas Eve to worship the baby Christ when it was born. Do you believe it? I do. It has also been told, for a still longer time, how all nature rejoiced when Lord Buddha passed under the Tree of Renunciation, or unselfishness. I believe this, too. Do you?

It is always helpful to find some one else thinking as we do, discovering truth in the same places we do. Not long ago the San

Francisco paper, *The Bulletin*, published an article that made some of us feel glad. We wrote to the author of the article and told him so and it made him happy also. It was called "The Clamor of the Grass." Here is part of it. Maybe you will enjoy it, too:

"As a little boy I was always putting my ear to the ground listening to hear the grass grow. Father had told me of a wonderful country where the grass grew so quickly you could hear it growing. Naturally I believed him, though, of course, he was speaking only figuratively. But to me it was literal truth and it has never ceased to be so.

"One day in the fields when everything else was perfectly still—not a breath of wind, the call of a bird, nor the buzzing of an insect—I heard, distinctly heard, the grass growing, and when alone with nature in the springtime, I have been hearing it growing ever since.

"I told everybody about it, and everybody laughed. Brother Bill said that all I heard was the 'buzzing of the bee in my bonnet,' and another rude person remarked that I must have had a flea in my ear.

"As a boy I was very sensitive to this ridicule, but I will never forget how kindly father encouraged the conviction.

"Of course you can hear it, my son. Everybody can who has any poetry in his nature. It's their misfortune who cannot. There are more sounds in this world than can be heard by sarcastic people."

"If the poets could hear it I must read the poets and to them I went. I did not mention the subject again until I was about thirteen and began to read Shelley. After puzzling through what then seemed to be the strange heresies of 'Queen Mab,' and reveling in the beauties of 'The Demon of the World,' I came upon 'Alastor; or, The Spirit of Solitude.' Imagine my delight on reading:

Hither the Poet came * * *

He heard

The motion of the leaves, the grass that sprung
Startled and glanced and trembled even to feel

An unaccustomed presence—

"True it was a hurried boyish reading that found confirmation in such a passage, but it gave me a new interest in poets. Yes, they could hear the grass growing. I wanted to become a poet.

"One day I saw 'Leaves of Grass' in a bookshop, and I hurried home for the money with which to buy the copy."

The writer then quotes two poems which we have not space to print here. One is called "Earth Music," written by a young English soldier who heard "The bud's tumultuous shout, the sunlight's thrilling tones, the clamor of the grass, and the outcry of the stones." Have you heard these? Listen! Maybe you will.

NOTICE.

The attention of members of The Temple of the People and subscribers to THE TEMPLE ARTISAN is called to the fact that THE TEMPLE ARTISAN is the only official organ for general circulation published by Temple of the People at Halcyon.

The name of Halcyon has been so long and so widely associated with the above named organization that non-members and non-residents may very naturally fall into the error of believing that printed communications of other literature mailed from Halcyon must necessarily be endorsed by the official staff of the said organization, unless they were aware that the individual residents of Halcyon have an equal right to promote and send out their literature concerning business or other enterprises that the residents of any other place, town or city possess. The official staff of the Temple of the People cannot be held responsible for the conduct of such enterprises unless endorsed by them.

While the residents and the business enterprises of Halcyon are few in number at the present time, it is thought best to place these facts on record in order to avoid mistakes which could be so easily made when the population increases and business and social interests become more complex.

G. in C.

TEMPLE ACTIVITIES AND NOTICES.

The Halcyon Print Shop is in need of a practical all around printer, man or woman. Any member who can qualify should correspond with the Halcyon Print Shop, Halcyon, Cal.

* * * *

An attractive card suitable for framing stating "The Mission of The Temple" can be purchased from the Treasurer for ten cents.

* * * *

"An Open Book, or The Mirror of Destiny," by Meri (B. S.) is an attractive booklet, being a reprint from articles in THE TEMPLE

ARTISAN some years ago predicting coming events and changes in the world, and occult movements under the Lodge guidance. The booklet is issued by the Temple, and would make an interesting Christmas token. Price 25 cents a copy, postpaid. May be ordered from the Halcyon Book Concern or the Temple direct.

* * * *

Books on occult fiction are usually both interesting and instructive. The Halcyon Book Concern has recently selected an interesting list of such books which will be on sale from now on. Send for list if you are interested in occult fiction.

* * * *

A Quiz Class meets every Wednesday evening at the Halcyon Fireside conducted by Dr. Dower. Any non-resident member who wishes to send in questions may do so, and they will be answered by the class and the substance of the answer returned to the questioner.

* * * *

Members should exercise care in drawing money orders for payment of Temple dues, ARTISAN subscriptions, Helping Hand contributions, and for bound ARTISANS, Temple pins, etc., always making payable to Jane W. Dower, Treasurer.

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By Master H.

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